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gallery used. The following Conferences will be given during the coming season :

*Lacey Davis Caskey*, Curator of Classical Art.

January 6. A Marble Head of a Goddess,  
Recently Acquired by the Classical Department.

*George Harold Edgell*, Assistant Professor of Fine Arts, Harvard University.

January 13 and 20. Early Italian Painting.

*Miss Sarah G. Flint*, Assistant in Charge of Textiles.

January 27, February 3 and 10. The Development of Tapestry Weaving.

*FitzRoy Carrington*, Curator of Prints.

February 17. Fifteenth Century German Engravings.

*John Ellerton Lodge*, Assistant Curator in Charge of Chinese and Japanese Art.

February 24. Chinese Sculpture.

March 2. Chinese Idealistic Paintings.

*Francis S. Kershaw*, Keeper in the Department of Chinese and Japanese Art.

March 9. Chinese Bronzes.

March 16. Chinese Pottery.

March 23. Chinese Porcelains.

### Gift from Mrs. Robert Dawson Evans for Instruction in Sculpture

AT the quarterly meeting of the Trustees of the Museum, held on October 21, the President read a letter from Mrs. Robert D. Evans offering to give to the Museum the sum of \$50,000 for the benefit of the School of the Museum, and enclosing the following statement of the purposes of the gift :

I hereby give to the Trustees of the Museum of Fine Arts, in Boston, the sum of fifty thousand dollars (\$50,000) for the benefit of the School of the Museum.

It is my desire that this sum be invested and kept intact, to be known as the "Mrs. David Hunt Memorial Fund" for instruction in sculpture, and that the income be turned over to the Council of the School of the Museum of Fine Arts to be used as follows :

First, to establish two scholarships of \$250 each in the Department of Modelling, to be assigned annually by the Council, on the recommendation of the instructor in modelling, to two students in the school who have shown unusual promise in their work in the department.

Second, to establish the "Mrs. David Hunt Travelling Scholarship" of \$1200 for study in Europe, this scholarship to be assigned not oftener than once in three years to that graduate of the school whose work in sculpture shall have shown the highest degree of excellence during the preceding period of three years. The method of assigning this scholarship is to be determined by the Council of the Museum School.

Third, to pay the salary of the instructor in modelling, or such proportion of this salary as the funds permit, after providing for the scholarships above specified.

In case the School of the Museum ever ceases to exist, or ceases to give instruction in sculpture and modelling, it is my desire that this fund be used by the Trustees of the Museum of Fine Arts to purchase, or assist in the purchase, of some piece of sculpture of great merit, in memory of my mother, Mrs. David Hunt.

It was thereupon voted that the Trustees accept with much gratitude this very generous gift of Mrs.

Evans for instruction in sculpture at the School of the Museum, and that they place upon the records their great personal appreciation of the value of her interest and generosity.

### Buddhist Art in its Relation to Buddhist Ideals

*A Volume of Lectures by Professor M. Anesaki*

IN the winter of 1914 Professor Masaharu Anesaki, who occupies the Chair of the Science of Religion in the Imperial University of Tokyo and was then acting as Professor of Japanese Literature and Life at Harvard University, consented to give, in the Museum, a series of lectures on the various ways in which the ideals of Buddhism have found expression in the arts of India, China, and, more particularly, Japan. In choosing his topic Professor Anesaki was fully alive to the fact that from the collections in this Museum he could illustrate his words with fine examples of Chinese and Japanese art, such as were to be found gathered together under one roof nowhere else in the world, and availing himself of this opportunity, he gave to his audiences a clear and interesting summary of a subject which to most of us seems not only unfamiliar, but also highly intricate in thought and symbolism. This result was, indeed, to be expected from the efforts of so accomplished a lecturer; and the Museum authorities, recognizing at once the value of Professor Anesaki's exposition, secured his acquiescence and help in putting these lectures into the permanent form in which they may now be offered to all those who are interested in the history and development of Buddhist art.

Owing to the generosity of one of the Museum's Trustees, it has been possible to enrich Professor Anesaki's text with more than fifty full-page illustrations, of which one is in colors. Most of these plates have been made from objects in the Museum collections; but in order to insure the clearest possible understanding of the subjects discussed, a few plates showing important temples, pictures, and sculptures in Japan and India, have been added. Thus it is believed that this latest Museum publication may be considered a useful addition to the literature of Buddhist art as well as a valuable guide to an important part of the Museum's collections.

### Japanese Textiles Recently Acquired

AMONG the most important recent acquisitions of the Museum is the collection of *No-isho*, or costumes worn in the Japanese classic *No*-drama, now on exhibition in the Forecourt Gallery. These dresses were acquired partly by purchase and partly through the generosity of Dr. W. S. Bigelow, and in showing them for the first time it has been thought that additional interest would be given by exhibiting with them a few masks and fans such as might be used by actors wearing the costumes.